

THE ETUDE



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The ETUDE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

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THE ETUDE

MAY, 1914

VOL. XXXII. No. 5.



SHALL I STUDY ABROAD?



AMERICANS have a horror of being thought provincial. We want above all things to feel that the pulse of the great world of art beats as vigorously in New York, Omaha or Los Angeles as it does in London, Paris or Berlin. Nevertheless, nearly every liner pointed for Liverpool, Hamburg and Havre carries its coterie of music students, all confident that the only field in which a musical career can be captured is in Europe.

For years THE ETUDE has continually referred to many of the disadvantages of study abroad without misrepresenting the advantages. At the same time we have striven to emphasize the wonderful development of musical educational opportunities in America without jingo exaggerations. Accordingly, we are particularly pleased to note the recent campaign waged by Mr. John C. Freund, proprietor and editor of the excellent musical newspaper, *Musical America*. It is a fine thing to witness a man of Mr. Freund's ability and earnestness engaged in the agitation of a matter so closely related to our musical welfare.

There is no doubt that any student who will study as faithfully and persistently with the representative teachers in any great music centre in America as the same student would study abroad will attain a similar proficiency. With the very high rates demanded for private instruction by most European teachers, there is no economy in studying abroad. In fact, considering the cost of ocean travel, the loss of time occasioned by learning a new language and adjusting oneself to foreign conditions of life, as well as the increased cost of living abroad, musical education in Europe is now really quite expensive for Americans. Therefore, disregarding this phase of the subject, there remains for consideration the prestige of foreign study, the dangers of residence under different social conditions, and the educational equality or inequality, as the case may be. Considering these topics in reverse order, we may start with the flat announcement that America now possesses teachers, conservatories, opera organizations, orchestras which Europe might well envy. Certainly, the best of Europe is no better than our best unless our eyes and ears deceive us. The numerous European and American teachers who, after having taught for years in America, go over to Europe and charge Americans a much higher rate, expose the situation better than dictionary words.

Regarding the dangers of European study, the subject of immorality in Europe has been continually brought up. We are told that operatic success for the prima donna is frequently bought at an impossible price—that the pearls of Marsensite usually lead to perdition. We have known of monstrous conditions existing in connection with the cases of ambitious young women who have aspired for success right here in America. With our own papers filled to nauseating measure with accounts of American vice conditions it seems a poor time to lampoon Europe. Nevertheless, we feel that even the self-reliant American girl, accustomed to disdain the espionage of a chaperon, would do well to provide herself with one who will constantly give her the benefit of her experience and guardianship every moment the young lady resides in any country where the young women have felt the necessity for such protection during many centuries.

Finally, we reach the matter of prestige. Recently, Mrs. H. H. A. Beach, whose compositions have attracted wide attention, made a tour of different German musical centres. Everywhere she was most favorably received. Mrs. Beach received her entire training in America. What Mrs. Beach has accomplished any other American music student with ability and persistence may accomplish.

European travel is broadening precisely as Oriental travel, American travel, or any kind of travel is broadening. It is a fine thing to ramble through museums, peep at castles, visit ruins, and, most of all, to witness the different customs of people who look on life in a wholly different manner. Yet it was Whistler who pointed out that a man might be a guard in an Art Gallery all his life and know nothing of the value of the paintings that surrounded him unless he made a special study of art. After all, the work is the main thing, and if the student has the real spirit he will find that the better part, if not all, of his work may be done quite well at home and done more economically, more efficiently, more happily and more successfully than in some foreign country.



HOW EMULATION HELPS.



EMULATION is an instinct. Psychologists trepanned that into our intellects long ago. Emulation is an instinct just as chewing, shyness, clasping with the hand or fear of the dark are instincts. Whether we like it or not we all have it within us to emulate others—to seek to imitate those whom we admire. In fact, a great part of our lives depend upon whom we admire and seek to follow. The rogue emulates a more intrepid and cunning rogue. His whole career may be miserably ordained to living the life of a hunted creature, merely because he keeps on emulating the wrong persons. The successful man, that is, the man who gets the most out of life for himself and for his fellow-man, is successful because he has it within him to emulate men of admirable accomplishments.

We can think of no better advice for the music student than that of seeking some splendid model to emulate—not to imitate but to follow, as Mozart followed Haydn, as Wagner looked up to Beethoven, as Mendelssohn admired Bach. Very few men and women of real greatness have risen without the powerful formative help which the emulation of some noble example always gives. It was the artistic taste, the technical proficiency, the broad human aspect of Dr. William Mason that set the model of hundreds of careers of young men and women in America. He in turn emulated many of the great artistic principles of Franz Liszt. The young American musician who aspires to a life of helpfulness in music teaching could have no better pattern for his life work. Dr. Mason was sane, industrious, smart, genial, tactful, creative, painstaking, broad, charitable and "friendmaking." For over fifty years he taught in New York City. His professional work brought him gratifying returns, not merely in money but in the satisfaction of seeing his work produce fine results. Dr. Mason's influence upon musical education, particularly his wonderfully helpful systematization of pianoforte methods, is a permanent achievement for American musical pedagogy. If the music teacher seeks a model to emulate, what better embodiment of our national musical educational ideas could she have than Dr. William Mason?



THE HOUR OF RE-BIRTH.



THIS ETUDE reaches our friends in the splendid Maytime, the hour of re-birth. Along come flowers, birds, poetry, music and the glory of life. These are play days—days when all our work should be inspired by the joy of the things. As the Greeks made play festivals almost devotional in character can we not bring to our music work the fine spirit of happiness which characterizes play? Some of the foolish begin to look forward to the tag end of the season. To them this is the time of ending things. Every real teacher, every real student, finds here a glorious moment for beginning—not a period of lethargy, profitless loafing.

BALANCE IN RHYTHMIC MOVEMENT.

BY DANIEL HATCHELLER.

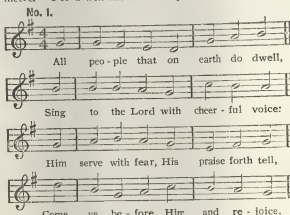
IMITATING NATURE IN MUSIC.

Only very few tonal demonstrations in Nature can be reproduced literally and not lose their elemental beauty, as for instance, the wind, which goes up and down, in true musical chromatic scales, and is easy to imitate. One of the greatest examples and most characteristic compositions for this is the study by Alkan, *The Wind*, played here several years ago most beautifully by Harold Bauer. Wagner uses the chromatic scale for that purpose in his *Flying Dutchman* overture, and no one who was ever fortunate enough to listen to the storm as it howls through the rigging will fail to see the truth of Wagner's pictures, and feel the uncanny weirdness of Alkan's music.

Much might be said of the songs of the birds, whose hearing and singing apparatus is constructed absolutely true, and produces and responds to a fundamental and its overtones. Of these the most used is the bird and the fifth, although a few species in South America have also the seventh of the fundamental in their chords. Wagner, in the aforementioned scene in *Siegfried* was inspired to use the call of several birds for his bird motif, and made out of those a melodic line that so beautifully blends in with the mood and the scenery.

When we look over compositions dealing with Nature, we are forced to acknowledge the following law: The smaller the talent, the smaller the man and the narrower his mind and horizon, the closer will he stick to slavish imitation of Nature. The greater the genius, the better the musician, the deeper the thinker, the more will he penetrate through the realistic features and give us the most, the sentiment that is back of it—the reflection of Nature's phenomena upon his own mind and soul.

So when you are out of doors again, the next time, whether you listen to the swishing of the boughs in the woods, or to the hummer of the insects and the babbling of the brook in the field, or watch the long waves as they roll by in the ocean, think of the great rhythm that moves everything in ever-recurring periods. Try to understand the harmony that is manifested everywhere and amid the silence, under the stars, the mysterious darkness of the woods, and the inexorable mystery of the ocean, you will find that



It is interesting to notice that these Spauldine lines are naturally tuned to the intervals of breathing. Hence the natural rhythm, from *pea* (rho) breathe.

But in other forms of music the different lines have not always the same number of syllables. In the 8, 6, 8, 6 form—generally called "common metre"—we have two long and two short lines, e. g.:

"The harp of nature's silent string
Has never ceased to play." —

"The song the stars all morning sing
Has never died away." —

MAKING MUSICAL ATMOSPHERE.

BY FRANCIS LINCOLN.

Did it ever occur to you that you could create a musical atmosphere in your own neighborhood just as easily as the chemist can create gases in the laboratory? Try this compound and see if it is not a profitable one:

SS + P4 + HP + Z + R3 + P3 + E7 + WP + T1
Perhaps you do not see the significance of such a formula, but applied to a musical club or music circle in your community it may work wonders. Let us translate it.

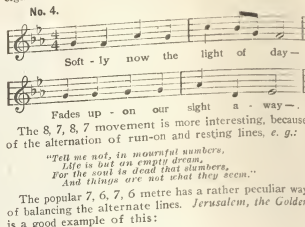
Nine parts of work.
Eight parts of zeal.
Seven parts of experience.
Six parts of human interest.
Five parts of persistence.
Four parts of fun.
Three parts of research.
Two parts of self-sacrifice.

Mix well and administer to any musical club, and the effect upon the happiness of the community should be magical.

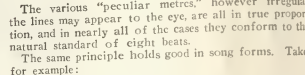
Perhaps you can not form a club. If not, apply the same formula to your pupils' recitals. Be true to your work. Love it in all its parts. Gradually you will note that a musical atmosphere becomes noticeable where you have never existed before. It may not be the kind of an atmosphere for that sometimes obscure Carnegie Hall, the Trocadero, Queen's Hall or the Gewandhaus, but it will be just the kind of a musical atmosphere in which the best interests of your pupils and your community will flourish.

"Music is a higher outpouring of the soul than either wisdom or philosophy."—L. VAN BETHOVEN.

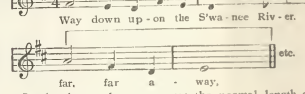
In the 7, 7, 7, 7 metre, each line is lengthened to the eighth count in the cadence, e. g.:



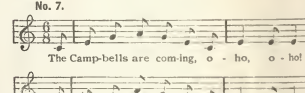
The popular 7, 6, 7, 6 metre has a rather peculiar way of balancing the alternate lines. *Jerusalem, the Golden* is a good example of this:



The same principle holds good in song forms. Take for example:



In the three-pulse movement the normal length of the lines is twelve counts, which generally move faster than in the two- or four-pulse movement. Here is a well-known example:



Where the movement is more deliberate, there is apt to be a halting place half-way through the line. See an instance of this in *The Star-Spangled Banner*.



Underlying all the endless variety of rhythmic movement there is a steady balance of the lines (sections and periods) and a complete adjustment of all the parts to the whole. A clear understanding of this fundamental principle will give poise and power in musical interpretation.

STUDY HARMONY FROM PIANO PLAYING.

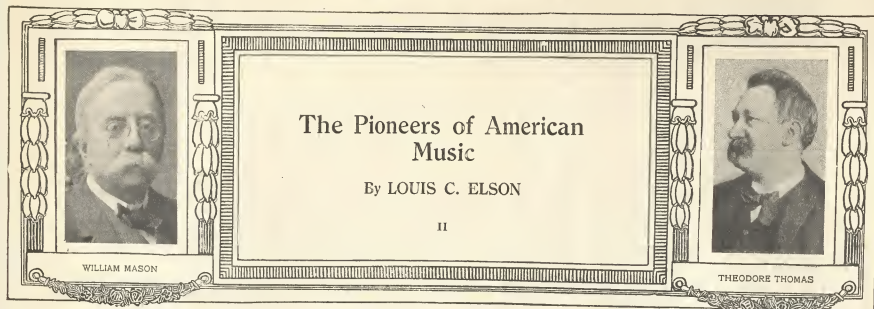
BY ELAENOR CAMERON.

As the work in interpretation progresses and the pupil becomes more advanced, the imaginative play of the study may be replaced by the spiritual meaning. Associate the pleasant and joyful moods with the major, the darker emotions of sorrow and despair with the minor. As soon as possible, lead the student to feel the tone of transition that is always present in every dominant seventh chord. Another necessity is an understanding of the types of the different resolutions. This form of harmony work, springing as it does out of the actual compositions that the pupil studies, makes in giving the selection practically always the involved principles and thus makes them his own.

The Pioneers of American Music

By LOUIS C. ELSON

II



In the preceding article (see *This Etude* for March) we spoke of the work of the great Lowell Mason, who certainly was a pioneer in the most important fields of American music. His third son, Dr. William Mason, was also a pioneer among our native teachers and artists. Born in Boston, January 24th, 1829, his father was his earliest teacher. In 1849 he went to Europe to study, and was the first of that long procession of American students which has made Germany its Mecca. Richter, Moschles, Hauptmann, Dreyse, and finally Liszt, all had a hand in his education. J. C. D. Parker (still living in Boston), and the superficial Richardson, who subsequently sold about a million copies of his piano method, were about the only other American students of music in Germany at that time. In 1854 Mason began his work in America, and it was important from the very start. With Theodore Thomas, Carl Bergmann, J. Mosenthal and George Matzka, Mason founded chamber concerts which were the beginning of that branch of classical music among us. For thirteen years these concerts were continued and their standard was far above anything that had obtained in this country before. Brahms and Schumann were first introduced in the United States by Dr. Wm. Mason.

EARLY ORCHESTRAS.

The thread of our narrative continues with the name of Carl Bergmann, mentioned above as coadjutor of Mason. It was Carl Lensehow and Carl Bergmann (not chiefly the latter), who were the real pioneers in good orchestral music in the United States. They directed the Germania Orchestra, the first classical orchestra which had anything like a permanent existence in America. It came about largely through the revolution of 1848. Not that many of the musicians had been in rebellion, but the political unrest throughout all Europe made it impossible for them to gain a living in their native land, and they were forced to emigrate. Several of these refugees formed an orchestra, giving concerts in several of the large cities, but making their headquarters chiefly in Boston. They very soon had fifty members in their band, and gave Boston its first hearing of Beethoven's ninth symphony.

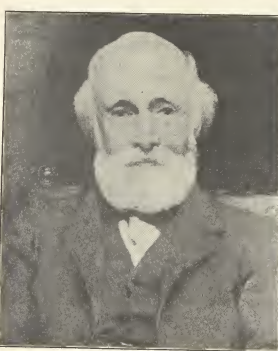
We must here digress to say that New York had its Philharmonic Orchestra before this time, thanks to the enthusiasm of Uriah C. Hill, a violinist of moderate ability but of much energy and of high ideals, who also deserves record among the musical pioneers of this country. But the Germania was of higher standard than the early Philharmonic, almost every member being a good soloist.

One little glimpse into the history of the Germania Orchestra may illustrate the musical status of the time. In Philadelphia they had been losing money continuously, although they went into continually smaller halls to retrench expenses. Finally they came down to a large room which was to cost them ten dollars. The receipts were less than eight dollars, therefore the landlord turned out the gas, and the Philadelphia season came to a sudden end in the darkness.

In the Germania Orchestra there was a tall and handsome flute-player, who blew into his sentimental flute faithfully until Carl Bergmann left the orchestra for a New York engagement. Then the men decided

that the flute-player would look very well as conductor, and he was promoted to the baton. He wielded it very well and made a good deal of American musical history. His name was Carl Zerrahn, and he was afterwards director of the Harvard Musical Orchestra, the Handel and Haydn Society, and the great Peace Jubilee.

Since we have entered the orchestral field let us carry the genealogy of this branch in America down



JOHN S. DWIGHT.

to more recent times. Foreigners were naturally more active here than native Americans. Leopold Dimrosch came from Breslau to New York and conducted the Philharmonic, the New York Symphony Society, the New York Oratorio Society, the Arion Male Chorus, and German opera. He did more than this, for he gave to America his two talented sons, Walter Dimrosch and Frank Dimrosch, who are still very active in the modern musical uplift among us.

WAGNER'S AMERICAN SUPPORTERS.

Anton Seidl must also be mentioned among actual pioneers. He was scarcely a pioneer in orchestral music, for there had been much excellent music of this type before his advent in 1885, but the earlier performances of Wagner must have been something very mystifying to the musical auditor; there were many dissonances which were not "made in Germany," and there were make-shifts that would cause the devout Wagnerian of to-day to shudder himself into an early grave. These things came to an end when Anton Seidl took the helm, or rather the baton. He was the real pioneer of Wagnerian opera in America.

But Wagnerian orchestral music had another great supporter in America, a man to whom the cause of

good music in America owes more than to any one else, and a man who was practically an American—THEODORE THOMAS. No one man ever did as much for our musical uplift as this earnest conductor. He came to New York from Hunover, in 1845, then he was ten years old, and boy as he was, he was soon in an orchestra. Then came the Mason-Thomas chamber concerts spoken of above. But it was with his orchestra that his chief deeds for America were done. Just as Seidl was weaker in orchestral scores than in operatic, so Thomas was less great on the operatic side than the orchestral. The two giants supplemented each other. Of the life of Theodore Thomas it is unnecessary to speak here, its glories are too recent and will always be well-remembered.

THE BOSTON SYMPHONY.

One other great orchestral pioneer must here be mentioned. The builder of our greatest orchestra. It is not necessary in a short essay such as this to give the history of the Boston Symphony Orchestra. Founded by the liberality of an eminent Boston banker, Henry L. Higginson, it began its career, under George Henshaw, October 22d, 1881. But it became important only after Wilhelm Gerike had begun to reform it and to build for the future. It was Mr. Gerike who ruthlessly discharged the veterans who were in its ranks and who clung to it as a sort of Old Men's Home. It was he who went to Vienna and Paris and chose a number of young artists who were to grow up with the orchestra and some of them are with it yet, after about a quarter-century of service. Had it not been for the firmness and far-seeing policy of Mr. Gerike we would not possess as we do to-day, probably the best orchestra of the world.

In one sense Antonin Dvořák was a pioneer in American musical affairs. From 1882 to 1895 he was director of the National Conservatory of New York. During his stay in this country he called the attention of the entire world to the charm of our plantation quartet and symphony. Yet his symphony, *From the New World*, was not the first American work of this type, as those who study George W. Chadwick's second symphony, or his string quartet in D minor may discover.

But we may now add to the list of pioneers in the American musical advance a name which will not always be held in high honor, yet its owner probably sowed more musical seed than almost any other single worker. Patrick S. Gilmore was not a great musician; he was not to be reckoned among the ranks of American composers of consequence; but he was a superb organizer, and he had all the enthusiasm of his Celtic race. His two great Peace Jubilees took place in Boston in 1890 and 1892. The second was a musical festival beyond any that had ever taken place on earth, for we may distrust the stories of Josephus of tremendous choruses in ancient Jerusalem.

GILMORE AND THE PEACE JUBILEE.

Now there are acoustical reasons why a chorus of 20,000 and an orchestra of 2,000 cannot give a good ensemble to critical ears, and even for the ears of the forty strong, singing voices or even for the ears of the punctuated of the mass of sound with artillery, or the introduction of a bass drum ten times the usual



ANTON SEIDL.

size, and a grand piano twice the ordinary size, are not especially artistic effects. But the training of the chorus of twenty thousand caused every town and hamlet in New England, and many in other parts of the country, to study music which was of an infinitely higher grade than anything that they had attempted before. Handel, Haydn, Mozart, and other great masters became the daily routine of hundreds of vocal societies and singing schools that had only worked at vocal trash up to that time. The two Peace Jubilees left behind them a legacy of good musical taste that had never existed before. It is unjust to deny the ladder by which we have ascended; it is unfair to criticize the artistic shortcomings of the monster festival and forget what a precious legacy it left behind.

JOHN S. DWIGHT.

In the preceding article we spoke of William H. Fry and the beginnings of American musical criticism. It is most amusing to read the rhapsodies which passed for criticism before about A. D. 1850. But Fry was overshadowed by an eloquent writer, not a practical musician, deeply in love with the classical masters. John S. Dwight shouted classicism through thick and thin. He attacked everything that was not easily measurable by the classical yard-stick. He attacked Louis M. Gottschalk (also a pioneer in American piano music); he attacked the Peace Jubilees root and branch. But, alas, once, by mistake, he bitterly attacked his idol, John Sebastian Bach.

It happened thus—S. B. Whitney, the famous organist, gave a choir festival wherein he included the great Chorale *Oh Sacred Head Now Wounded*, by Bach. The melody of this chorale is not by Bach, but by Hassler, as it was originally a love-song. Mr. Whitney thought it best to credit the work to its original source. The result was that a scathing criticism of the "poor harmonies, the awkward leading of the voices," etc., appeared a few days after the festival. The pen of the Bach worshipper, who was much astounded to find that he had inadvertently attacked the great John Sebastian Bach.

But the influence of John S. Dwight was generally wholesome and good. In America at that time (from 1850 on), a little ultra-conservatism could only work good, and generally in concave with Dwight were great musicians, Otto Drexel and Hugo Leonhardt. But Dwight, in his day, unjustly overshadowed other earnest writers. Karl Mez, for example, is a name known to but few, yet in his day he was an admirable critic and analyst. If any reader looks up his book, *Music and Culture*, he will find a noble display of a well-balanced and highly-trained musical mind.

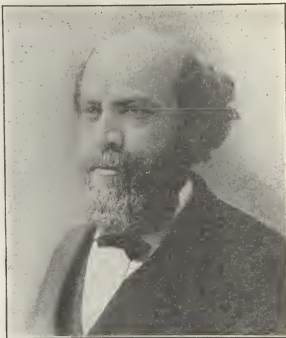
Educators in musical literature have become so numerous that one can recite an entire list of prominent ones, such as Matthews, Daniel Gregory Mason, Liebling, Huneker, Krehbiel, Hale, Flink, Henderson, Dickinson, and a score of others.

AMERICAN CONSERVATORY BEGINNINGS.

Conservatories too have sprung up right and left, but here we have yet to notice, with some detail, the

father of the American Conservatory system. Eben Tourjée was not a deeply educated musician, although he had taken lessons from several teachers, attaining even to Haupt's classes in Berlin. He was, however, a superb organizer and the man best fitted for his time. Had he come forward with a severe curriculum when he founded the New England Conservatory of Music, in 1867, he would have gone straight towards failure or bankruptcy, exactly as the Boston Academy of Music had done before his time. But he tempered the wind to the shorn lamb; he encouraged the humble student rather than repressed him; he adapted himself and his educational scheme to the circumstances which surrounded him, and where a great musician would have failed Dr. Tourjée (the degree came from Wesleyan University) succeeded.

The present writer was intimately acquainted with Dr. Tourjée, but almost despairs of giving the reader an idea of his personality. He was enormously staid and had the faculty of making others so. He sized up a man very quickly, found out what he could do best, and set him to doing it. The author well recalls how Dr. Tourjée pushed him into lecturing against his will; landed him in a class room with a number of students of Theory around him, before he had anything but a vague idea of what Theory meant; written a single essay. Dr. Tourjée had a smile that was worth thousands of dollars to him in his career. He was rather small in stature, with bright and sparkling eyes that lit up grandly as he became interested



EBEN TOURJÉE.

in what he was speaking about. He was always staid and gentle. A decided baldness gave a rather patriarchal look to him, in the conservatory days. He was a personal friend to each and every pupil. That "personality" of work in a large conservatory has vanished forever; no one but Dr. Tourjée could accomplish it.

What difficulties lay in the path of a wide curriculum can scarcely be imagined. At one of the meetings with the pupils Dr. Tourjée thought that he might venture to try for a conservatory orchestra. He suggested that every student who played an instrument should come the next evening and bring his instrument along. They came! There were nineteen flutes, three violins and a mandolin! The orchestra was postponed. The same conservatory has now an orchestra that plays all the Beethoven symphonies.

EBEN TOURJÉE'S GREAT WORK.

Dr. Tourjée may be regarded as a link binding the old to the new. He was at first an outcome of the New England praise meeting and singing school, but when the Peace Jubilees took place he was a power behind the throne. He was organizing everywhere and getting the different societies ready to merge into the great chorus.

The present writer cannot refrain from adding that all of his present work in music was suggested, fostered and upheld by Dr. Tourjée.

Other pioneers in different musical fields might be spoken of. The encouragement of women in music, in

America, has led to a set of female composers who compare favorably with those of any European country. Mrs. Beach is to be considered the head of these. Our folk-song also had a pioneer in Stephen C. Foster, whose sweet simplicity will be found very difficult to imitate by any who attempts it.

It has not been our purpose in these two articles to give a history of the beginnings of American music in its various phases. We have endeavored rather to point out some of those who really began some new development in our native art, and to set forth briefly just where and how their influence was exerted. We have pictured a number of rivulets and tiny streams, gradually uniting, until now we behold a great river, ever-broadening and bearing the freight of all the nations upon its bosom.

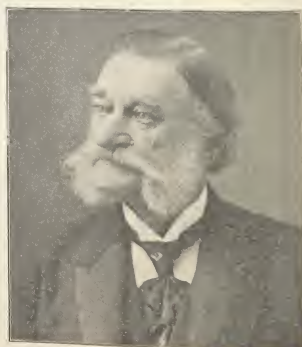
(EDITOR'S NOTE.—Our readers will realize how impossible it would be for Mr. Elsen to treat more than a few of the standing personalities in our musical history in an article of the purpose and the size of the foregoing. Dudley Buck, for instance, was certainly in one phase of our musical development, as were many of his contemporaries; but Mr. Elsen has in this article and in the one which appeared in the March issue of *THE ETUDE* represented most of the men and women who have had a formative effect upon our national musical growth.)

THE WIT OF MALIBRAN.

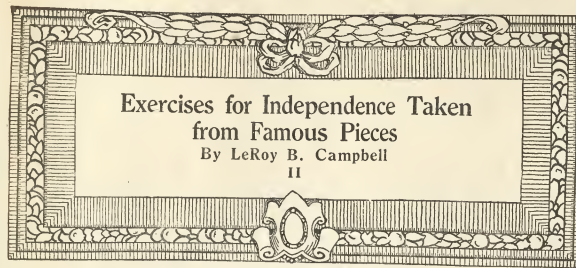
One of the misfortunes of the interpretive artist is that his art dies with him. The creative artist at least leaves behind him something that will make him a sort of familiar spirit in thousands of homes through scores of generations. Thus it is we can remember even so insignificant a composer as Offenbach while we forge a divine singer like Malibran. Some interesting reminiscences of her by Ernest Legouvé were recently translated by Mr. C. L. Graves and made into an essay included in his *Diversions of a Music Lover*.

"In illustration of her contempt for, or rather love of danger," says Mr. Graves, "M. Legouvé tells us that the first day she ever went out on horseback, he being her companion, she put her horse at a ditch and got over without mishap. And he tells an even more extraordinary story of her plunging into the sea in the Bay of Naples, although she could not swim, in the serene confidence that her friends would not let her drown. Of her readiness in retort he gives the following example:

"Lamarine had been complimenting her on her gift of languages—she spoke four with equal facility. 'Yes,' she replied, 'it's very convenient. It enables me to clothe my ideas in my own way. When I am at a loss for a word in one language, I take it from another; I borrow a sleeve from the English, a collar from the German, a bodice from the Spanish.'—Which makes in all a charming harlequin's dress!—'A harlequin's dress, if you like, but the harlequin never wears a mask.' On another occasion when someone was praising a poet whose poverty of ideas was only surpassed by his magnificent style, 'Don't talk to me of his talent,' said Malibran, 'he produces a vapor bath with a drop of water.'"



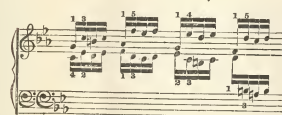
CARL ZERRAHN.



(The first section of this article appeared in *THE ETUDE* for March, but this section may be read independently with equal profit.)

INDEPENDENCE IN COMBINED PARALLEL AND CONTRARY MOTION.

When both hands are occupied, one of the parts is usually quite easy, and after the difficult part is mastered the easier part can soon be added, but there are many cases where both hands have almost if not altogether equal difficulties, in which event let us try the following practice. We will choose for our example a couple measures from the Bach *Prelude* in C minor (No. 2, Well-Tempered Clavier), in which independence in both parallel and contrary motion is required as well as digital perfection.



The reason a fairly good player cannot read off at sight a complicated passage like this is that too many physical and mental acts are thrust upon him at the same instant. Let the mind have a fair chance and these mental and physical acts will soon be dispatched with ease. Simply revert to that old adage, "one thing at a time."

Take, for instance, the first measure. It is composed of four groups of sixteenth notes, four notes in each group. Play once the first group each hand alone (I say play once, for now the prime difficulty lies in making motions with both hands working together, so nearly all the practice, although slowly, should involve both hands). Play the first group with both hands together; repeat it four times with perfect fingering. Take the second group and play it once with hands separate and then four times with both hands together. Proceed in the same manner through the third and fourth groups of the measure. Now go back to the first group and play the second measure back to the first group and play it hands together three times; take the second group the same way, also the third and fourth. Return again to the first group and, since the mental and physical difficulties have been more gradually approached and overcome, you will this time repeat each group only twice. And once more return to the first group, but this time play straight through. Take the second measure up in exactly the same manner and after that is perfected play both measures without interruption.

The mental side of this passage is now quite ready, but it is doubtful with many whether the physical side has reached the point where easy automatism has taken

command. So, in order to obtain automatic muscular action on a sure foundation, a further conscious study will not be amiss. So as to hold the mind the better in coordination with the muscles, it is best to change the mental orders often, but always run the fingers over the same path. Therefore practice through the entire exercise with light but decided movements, using in place of the even four sixteenth notes to each group, this rhythm:



Follow this with an arrangement of the notes of each group in which a different set of fingers make the rapid move, e. g.:



Then use successively the following rhythms, playing through the two measures:



Now play through with slight accents placed as follows:



and with this accent,



the passage is ready to use in conjunction with what precedes and follows it. Students will find scores of passages which can be treated similarly to these examples in music.

INDEPENDENCE WHERE ONE TONE IS SUSTAINED WHILE THE OTHER FINGERS ARE EMPLOYED.

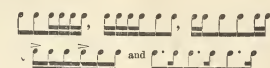
Let us turn for our next effort to the Chopin *Etude*, Op. 10, No. 6, the second measure in the lesson.



The factor of relaxation here enters into the problem. Anybody who has been brought up with regard to keeping in repose such muscles as are not used in a certain act will find here but little difficulty. The fifth finger is to sustain the F, while the other fingers play the figure in sixteenth notes. Simply rest enough weight on the fifth finger to hold down the

F, but do not use muscular tension above that necessary for position.

Practice the sixteenth note figure in light staccato taps, and later with the two quick taps, as previously explained. Also for further independence make use of various rhythms, e. g.:



In the twenty-first measure of this same *etude* a similar passage for the right hand may be found. Bach abounds with these problems.

INDEPENDENCE WHERE ONE HAND PLAYS IN ONE RHYTHM WHILE THE OTHER PLAYS IN ANOTHER.

This is very difficult in the event of two notes against three, which combination is often encountered in Grieg and other modern composers. The first measure in the Grieg *Scherzo*, Op. 54, is a fair example.



(The dotted lines indicate where each tone of the lower group should be played.)

This is another difficulty where the mental process should be well drilled, when the problem will not be so very obstinate.

Take for example this simple figure:



Tap it out with the second finger (R. H.) in time, applying a small accent as indicated.

Play again and tap the second eighth note with the L. H., once more keeping the sound of the figure in mind. But this time, tap the second eighth note an octave lower, e. g.:



Now add one more note and this problem is in a fair way to be solved, e. g.:



If the student will play and listen carefully to this example he will very soon gain a command over it. To aid still further in the solving of this problem he might count one, two, three, and tap a key at one and again between two and three. Reverse the process. Let a second person can be enlisted, let one person count about one, two, three, while the other counts one, two, and vice versa. With these simple but effective aids well in mind try Example 7. If it still gives trouble take the second count of Example 7 and use it slowly, exactly following each step of Examples 8, 9 and 10.

INDEPENDENCE WHERE CERTAIN TONES ARE PLAYED FORTE WHILE OTHERS ARE PLAYED SOFTLY.

This is not very difficult when the melody is in one hand with accompaniment in the other, but when hand it presents a more trying problem. Many of these combinations come up especially in Mendels-

BY EDWARD ELLSWORTH HIPSHER.

order to moderate her impetuosity, it will be necessary to impress her mind with great respect or rather positive fear of the sovereign and his court."

He tells how she enchanted wherever she was skillfully managed and that the most successful expedient ever tried to have her sing well was to induce her favorite lover—for she always had one—to sit in a box near the stage, when she would pour forth all her powers to please. No earthly power could make her sing if she did not feel like it either for kings or emperors. The Emperor of Austria, with whom she was a favorite for some time, banished her finally from his kingdom for defiance of his authority, before which she had been exiled in turn from almost all the cities of Italy.

HOW GLUCK REFORMED THE PRIMA DONNA.

A long time before Gluck came with his reforms, opera had assumed certain fixed rules of construction, so many arias, quartets, duets, trios and choruses, irrespective of the requirements of the plot. The pioneer of German opera, in his efforts to make a more expressive of dramatic truth, gave the first blow to the vanity of the singers.

The Paris of 1773 was the principal scene of his reforms. He said, "I have avoided interrupting a singer in the wretched dialogue which is so full of ridiculous ritornelles or cadenzas." "Naturally the singers did not like their parts, and it was all he could do to find a sufficient number to sing his operas."

Two parties had formed, one in favor of the Italian composer, Puccini, the other for Gluck. Both composers had written on the same theme, *Iphigenia in Tauris*, Gluck's proving the greater success, with Sophie Arnould, a French prima donna, in the leading part.

On the opening night of Puccini's opera, his discomfort knew no bounds when he saw his costly prima donna, La Guerre, come out as the daughter, Agamemnon, making faces at the men in the pit and boxes, and flopping about and reeling through her part. The climax was reached when Sophie Arnould, who was in the audience, set the house in a roar by calling out, "This is not Iphigenia in Tauris, this is Iphigenia in Champagne."

La Guerre was whisked off to prison for two days by the king's orders which she returned to the stage again singing better than ever. Up to this time, however, France was far behind Italy in the art of song, as well as in that of operatic composition. There were no singing schools, no singers comparable to the great Italians, but the French, from the beginning, seem to have excelled in acting. Sophie Arnould, the most distinguished leading lady up to then, had dramatic gifts greatly admired by Garrick.

The nineteenth century saw the Italians Rossini, Bellini and Donizetti supreme in the operatic field, with their exquisite melodies and vivacious floriture. They played more than ever into the hands of the singers, the orchestra now accompanying them, and allowing them to take their own time. This, however, had some advantage, as it gave the serious singer an opportunity to pay more attention to acting, and produced consequently the first of the emotional singers. "Plata" it was said, "was a Sidiou's Malibran, a Garri's Grisi, Persechini, Catalini, Alboni, Jenny Lind, were the most prominent among the sopranos. Not all were the high type of artist as Malibran, the daughter of Garcia, combining in her person the qualities of a great, great musical knowledge and high ideals of her art."

CATALANI.

The vocal tight rope walker is still with us in Catalani, a woman of extraordinary abilities, who, by the use of all the gifts necessary to become a great artist, spent her life doing vocal stunts, caring only for money and cheap applause. She cared nothing for the opera in which she sang, and her devotion was to eccentric stunts that nothing was left for the other singers. Her husband said to a manager who complained of her terms, "My wife and four or five puppets is all that is necessary."

A reigning empress who had asked to hear her sing, when she heard her terms said, "Not one of my field marshals gets as much." "Then," said Catalani, "let her get her field marshals to sing for her."

Unlike her Jenny Lind, who was a born gifts of voice and soul made "a conscience of her music." She revered her art and no efforts were too great to perfect it. She came to this country in 1850 and though exploited and brought by Barnum, the circus-

man, she was incapable of the vocal tricks of Catalani. Her vogue was such that everything from homnets and shawls to barrooms and sausages were called after her. How great her art must have been can be judged by the high opinion of Mendelssohn and Chopin. The latter said, "She is an great artist as ever lived." Those who have heard both Patti and Lind, say the latter possessed all the gifts of the former with the addition of a soul. Rossini once heard Patti sing one of his arias so loaded with embellishments, that he said he scarcely whose aria she had just sung, but she singing. She answered that Strakosch had taught it to so to her. "Then," said Rossini, "it is a Stracocherina" (cochon, pig).

WAGNER'S IMPRESS.

What a change in the attitude of the singer, toward her art, the composer and the public during Wagner's time! In 1831 Schroeder-Devrient proclaimed in the opera of the German revolutionist a new vocal art, her slave; she becomes the conscientious interpreter of his music-dramas. Wagner's works were fraught with tremendous difficulties for the singer, musically, dramatically and vocally, increased the vocal part, but above heavy orchestration, the singing of difficult intervals and a passionate style of declamation. The singer's importance became relative to the reading of the text, the orchestra sharing equal honors. In speaking of her art Schroeder-Devrient says, "I had to think not of my own reputation but to establish German music. My failure would have been injurious to the composer." Before her singers had delighted and astonished, it remained for her to thrill with her passionate art. Wagner says, "The singer, with this remarkable woman electrifies me. For a long time I heard and felt her presence, when the impulse to compose came over me. . . . She set an example of which, I alone, of the dramatists used to think not." Frederick the Great, of Prussia, was as unimpressed as to say that he would as soon listen to the neighing of a horse as the singing of a German prima donna. If such a charge could have been brought once, it is so no longer.

La Guerre and the great German singers since her, have combined the declamatory art with all the refinements and technique of *bel canto*, and have proven, moreover, by their long careers, that the singing of the Wagner operas do not ruin voices properly used. The modern style of singing, and other styles as the success of Lehmann and Nordica in French and Italian operas indicate.

DRAMATIC SINGERS OF TO-DAY.

Since Wagner the music of all countries has become more dramatic, calling for more serious musical and dramatic study upon the part of all singers, though not demanding so heavy a voice as the Wagner operas. In the French and Italian operas great triumphs have been won by Calvé as a creative interpreter and emotional singer.

In French opera, Mary Garden, whose career would have been impossible in a former age, when vocal gifts, alone, could have won success, has achieved fame by the use of her voice, backed by the necessary dramatic force. Farrar combines in a happy manner the gifts necessary for the highest type of singer. Sembrich, whose exquisite art is the delight of all good musicians, finds expression in her works of Mozart, is the greatest living exponent of *bel canto* and prides herself upon the fact that she has won her laurels without playing to the gallery. The success of Tetrazini presents a curious anomaly in that the style of the day, supposed to be as obsolete as hair furniture and bombast gowns, is represented in her, and finds large audiences found enough of vocal agility to sit through old-fashioned prima donna operas, for there have not been any new ones written in fifty years.

Some of our prospective prima donnas seem to think it unnecessary to devote as many years to vocal phrasing and technique as the bel cantists did, they talk about a thousand a night here they have studied two years. A study of the greatest achievement in modern opera shows that it lies in combining the best qualities of the Italian and German schools, the vocal finish and dramatic truth of the latter, and the declamatory style of the latter. Yesterday the prima donna was only a vocalist; to-day she must be an interpreter, musically and dramatically, with a finer ear for intricate harmonies, and a richer, broader mentality.

Generally speaking, the boy, starting into music lessons, has an uncomfortable outlook. If he has sisters, they probably will be held up to him as ideals to which he never may attain. And why parents should take such a position is one of the missing links in the processes of the human intellect. Despite the fact that the greatest musicians of all ages, both the creative and executive, have been masculine, yet the creation is persistently bobbing up that music is for girls and not a manly pursuit for boys. Should the boy be fortunate enough to receive proper encouragement, he may surely will have to withstand playmates who too often look upon piano practice as somewhat of a "sissy" occupation. So that the boy who comes for lessons at once has my sympathy and encouragement.

FIND THE BOY'S VIEWPOINT.

The wise teacher always studies the individuality of his pupils. Especially must he differentiate between the mental qualities of boys and girls. Most teachers have such a preponderance of girls and young ladies that they are apt to become biased in their way of looking at the teaching of boys. To receive proper education with the average boy pupil, he must be handled from the boy's viewpoint. His natural frame of mind, his more active sports and employments, and his outlook upon life must be taken into consideration. One characteristic of the boy which he seems to possess in a greater degree than his sisters, is his ambition to do things like a grown person. Now, this can be turned to most excellent account. Imitation, carried to the point of emulation, is a very good thing, and, if enough back, each of us will find that most of our education was acquired first by some means of imitation, and that later we so digested the substance of the model example that it became a part of our mental equipment to be used as our own. So the teacher need not fear the effects of many practical illustrations in the early course of the pupil. "And now see how I do it," will almost always be the cry of a boy to a genuine effort to play "like the teacher." This applies to technique as well as to interpretation. "Do it this way," with a careful illustration will accomplish more than a hundred times as much as the teacher's own explanation.

Then one must take into account that the normal boy has other interests outside of music. His sports and games are vital to his physical and mental health. A few minutes of study regarding them will not be time misspent; for when once you have the time interest and sympathy of the boy there will be little difficulty in getting his attention for anything you may wish him to do. And, when all is said, the amount of interest you are able to develop in a pupil will measure your success in furthering his progress in his studies. Get yourself into a sympathetic attitude towards the interests of the boy, and you will be surprised to find how soon his phase of the work may be used to emphasize or illustrate some point of the work in hand, which you wish to bring clearly to his mind.

CHOOSE THE RIGHT MUSIC.

Another item of vital importance is the style of music selected for study. Naturally, a boy, full of snap and vigor, will not be much interested in dreamy reveries and nocturnes. He will prefer a strong, strong rhythm and a vigorous melody, and he will put fire into it. And it need not be rag-time either. Many excellent pieces of good music can be found, in which melody and rhythm predominate. Then, as introducing pieces in which there are short trills or trills of their composition, with a character, a taste for the quieter style of composition may be developed.

The music of the Italian masters is plastic. Its effect is sharp and clear. On the contrary the music of the great German composers is more plastic, by its very nature, one in which the clear form is overwhelmed with passionate exuberance. In Italy the serious nature of the fatherland, the eternal blue of the heavens, the freshness, the joy and vivacity of the people, are all so evident in the music of the country. But man art turns more frequently from the untroubled cheerfulness to the transfiguration of pain.—FRANZ DENDL.

THE ETUDE

A Concise Dictionary of Musical Forms
THE ETUDE from time to time has presented little dictionaries of this kind with the view of assembling special information along well defined lines. It must state this is the result of research in works not commonly possessed by the average music lover.

Musical form has been defined as the "design, plan or structure of a musical composition." A musical design, like that of a fresco, is based on the orderly repetition of certain ideas, which are appropriately arranged so that the whole work possesses unity, variety and proportion.

AIR WITH VARIATIONS: A short melody first played very simply, and then repeated in various ways. Often the variations are of cumulative interest, passing through a variety of modes so that the work as a whole never flags in interest.

ALLEMANDE: A moderately lively dance of Swedish and German origin. It is usually in common time, though it is also found in triple time. It consists generally of two complete sections of about even length.

ARIESO: An air or melody for a single voice, shorter than an aria.

ARIA: "In a general sense," says Pauer, "an aria is every tuneful air or melody which has a certain definite form." In a more restricted sense, a grand aria is a threefold composition, in which two sentences are set to music. Of these three forms, part one consists generally of an instrumental prelude, principal melody, and a repeat. Part two is usually the most dominant; return to the tonic with variation; a short instrumental postlude leading to part two. Part two is shorter and more concise than part one, and consists of a melodic example of the de cadence of the first sentence. Part three is a complete repetition of part one with a new variation of the principal melody.

ANTHEM: A sacred choral composition, the words being taken from the scriptures, hymns or collects. Its form is very elastic and it is usually written in a contrapuntal style. A *verse anthem* introduces solos, quartets, etc., but a *full anthem* is sung throughout by the full choir.

BALLAD, BALLADE, BALLATA: A ballad is a popular song in which the melody is repeated for each verse, and is of very ancient lineage. Usually a ballad tells a story of some kind. "The German ballade," says Prout, "is a different form altogether, and is either a poem set for one voice and composed throughout, as in Schubert's *Erl King* or Schumann's *Belshazzar* or sometimes a series of cantata for chorus and orchestra, with or without solo voices. Mendelssohn's *First Walpurgis Night* is a ballad of this kind. There is also an instrumental ballade, such as that found in the works of Chopin, in which the chief theme is enhanced on each reappearance.

BALLET: A story told by dancing, pantomime, etc., and the music appropriate to the subject, a suite of dances of a more or less fanciful character.

BOLERO: A Spanish dance of a somewhat lively character, in triple time. It is also called a *cachucha*. It is often in a minor key, and accompanied by castanets.

BOURREE: A steady French dance in common time, somewhat like gavot, except that it starts usually on the fourth beat instead of the third.

BRAYLE: A lively country dance in "rondo" (r. v.) form.

CANON: A kind of composition in which a melody sung (or played) by one voice is echoed a bar later by a new voice, the two thus proceeding together. The distance is not necessarily confined to a bar, it may be a half bar, or more than a bar; nor is the echoing voice "imitation" necessarily the same as the first.

CANZONA, CHANSON: A song.

CAVATINA: The cavatina is somewhat similar to the aria, save that it is shorter and consists only of one part, and is not repeated. It has generally a longer text than the aria, and consequently there is little repetition of the words. It is also more contemplative in character. The arioso at the end of a recitative is also sometimes more frequently from the feeling being concentrated as it were into melodic form.

CHANT: A short liturgical composition to which the psalms, canticles, etc., are sung. It consists of a single note or chord, called the reciting note, followed by a passage in strict time called the mediation; this leads to another reciting note, followed by another short passage in strict time forming a cadence. A double chant in which this process is duplicated, the second chant forming an "answer" to the first, is also frequently employed.

CHORALE: A hymn tune. The modern chorale was introduced by Martin Luther.

CYCLOUS (OR PART SONG): A work to be sung by a number of voices, usually written in a contrapuntal style. A body of singers is also called a chorus.

CHACONNE: A graceful old dance in 3/4 time. Also a set of variations on a ground bass in slow 3/4 time. Similar to the *Pasacaglia*.

CONCERTO: A composition in sonata form (q. v.) for a solo instrument with orchestra. The most usual instruments are violin, piano, cello or organ. The scherzo or minuet movement, however, is usually omitted.

CONCERT-OVERTURE: A somewhat extended overture for orchestra constructed usually in the form of the first movement of a sonata except that there is no repeat of the first section.

CODA: A part added to the end of a composition to make a more effective finish. The word is derived from the Latin, *candem*, a tail.

COUARENTE: A lively old French dance in triple time. The word means "running."

ENTR'ACTE: A short orchestral piece between the acts of a drama.

EPISODE: (See Sonata and Fugue.)

EXPOSITION: (See Sonata and Fugue.)

FANDANGO: A Spanish dance in slow 6/8 time.

FANTASIA: A work written in a somewhat capricious style designed to show off the performer's technique, sometimes similar to the sonata or rondo in form, but not strictly adhering to form of any kind. Very often airs from an opera, or other popular airs, are used as a basis.

FUGUE: An elaborate polyphonic form, consisting of an *Exposition* in which the *subject* is announced by one voice, and the answer by another, and so on until all the voices have entered. With the answer appears the *counter-subject*, or part written above it; the counter-subject usually appears with each subsequent entry of subject and answer. Following the exposition is the *counter-exposition* in which the answer appears first and the subject follows. Then comes the *development* in which subject and answer are heard in several related keys separated by short episodes. Towards the end comes the *stretto* in which the answer follows the subject at a shorter interval, that is to say—before the subject has been heard in completion. Usually at the end comes the *pedal*, a long note held in the bass while the other parts move freely above it. The *pedal* is held in an upper part it is called an *inverted pedal*. *Interludes*, formed usually from some portion of the subject, help to give variety between the different sections.

GALLIARD: An ancient Italian dance in triple time.

GAVOTTE: An old French dance, originally from the country, but made graceful at the French court. It is in 4/4 time, and begins on the third beat of the measure.

GLEE: A vocal work for three or more singers, often having several movements. Somewhat contrapuntal in style.

HORNPIPE: A sailor's dance in quick 4/4 time.

IDYL: A short pastoral movement or a song of a pastoral character.

IMPROMPTU: An extempore composition. "Strict adherence to form is not essential, and there is some liberty allowed for freedom of expression."

INTERLUDE, Intermezzo: A short instrumental work between verses of a chorale, between vocal items in a choral work, or between movements of a sonata or symphony.

INTRODUCTION: A short composition leading into the main work; it usually ends on the dominant, but is otherwise complete in itself.

JIG (Gigue): A lively dance in 6/8 or 12/8 time.

LANDLIE: An Austrian dance from which the modern waltz is said to be derived.

MAZURKA: A Polish dance in triple time "usually having a strong accent on the second beat."

MADRIGAL: An unaccompanied chorus of one movement, written in free contrapuntal style. It is to secular music what the motet is to sacred music.

MARCH: The march is of German origin. It is intended to act as an aid to soldiers on the march, and must therefore be so written that the time is strongly accentuated so as to fit the step (one, two, one, two, etc.). There are usually two strains each of eight or sixteen measures to the first part, and the same in the second part, which usually has a theme of somewhat broad character. There are several kinds of march, which are more or less accurately described by their names: Quick March, Slow March, Funeral March, Festival March, Religious March and National Marches.

MASQUE: The forerunner of the opera, combining tragedy, music, dancing, etc. The characters were represented by masked performers, and the entertainment was generally based on some allegorical or mythological subject.

MASS: A sacred composition invariably associated with the celebration of the Eucharist. It is sung to Latin words in the Roman Catholic Church. The principal movements are the *Kyrie*, *Introit*, *Gloria*, *In Excelsis*, *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*.

MOTET: An ancient sacred choral work written in polyphonic style, employing never less than four parts. Orchestral or organ accompaniments are sometimes employed, but this is a comparatively modern innovation.

MINUET: An old stately dance in 3/4 time, usually consisting of two strains. To avoid the monotony of constant repetition in the ball-room a second minuet was usually added, constructed on the same plan. The two were performed alternately, thus giving rise to the expression "a pair of minuetts." The second minuet still further differed from the first by being played by only three performers. It thus came to be known as the "Trio." The name "trio" has been retained long since the practice of writing in three parts only has been abandoned, and is also employed for the second part of many gavottes, etc.

MUSETTE: A quiet dance of a pastoral type with a "drone" has suggestive of bagpipes.

MUSICA PARLANTE: Music of a declamatory nature, written like a recitative.

NOCTURNE, NOTTURNO: A composition of a poetical character suitable for drawing-room use. It is regarded as a fanciful name for a piano piece in "song form." The inventor of it was John Field, the Irish pianist, but Chopin added to it so much beauty that the term nocturne has become definitely associated with piano pieces which have a certain atmosphere of mystery, such as we get in Chopin's works. The name suggests a piece to be played in the quiet of evening.

OPERA: A secular music drama, usually consisting of solos, duets, choruses, etc. In grand opera there is no spoken dialog. In opera comique, however, there is, and very often this is the only means of distinguishing the one from the other. *Carmen*, for instance, is opera comique, though it is serious in character and tragic in its ending. Comic opera in the Anglo-Saxon sense of the word is known as opera bouffe. The lyric dramas of Richard Wagner and his followers have not set arias, duets, choruses, etc., but are one continuous flow of music from beginning to end. They derive their interest from the constant use of "leit-motives"—musical passages associated with certain characters or events in the opera, which frequently reappear in more or less recognizable shape throughout the work.

OVERTURE (see also **COCKTAIL-OVERTURE**): An instrumental piece performed at the commencement of an opera or oratorio. In opera it is very often a *résumé* of the principal arias in the piece, though in some cases, as in the *Tannhäuser Overture*, it foreshadows the psychological basis of the entire work. Some overtures are in sonata "first-movement form."

PART-SONG: A composition sung by a chorus or quartet, generally without accompaniment. It is usually simple in form with a melody predominant and few contrapuntal complications.

PASSECAILLE: Passacaglia (see Chaconne).

PASSEVIEUX: A lively dance in triple time; said to be the precursor of the minuet.

PASSION MUSIC: The story of the Passion set to music in oratorio form.

PASTORAL: A movement of a peaceful, rural character generally composed in 6/8 time. Often an instrumental interlude in a cantata.

PAVANE: An old dance originating in Spain; in triple time.

PELONAISE, POLACA: A stately Polish dance in 3/4 time. The musical phrase begins with the first beat of the bar and ends on the third beat. Modern dances in this form are usually played more rapidly than formerly.

PRELUDE: A movement introductory to another, which is nevertheless complete in itself and usually ends on the tonic chord. Modern preludes are not necessarily introductory save in the sense that they establish a certain seriousness of mood.

RHAPSODY: A composition irregular in form rather on the order of a Fantasia.

RIGAUDON: A lively old French dance in common time.

RONDO: A movement in which the chief theme recurs repeatedly, the portions in between its recurrence being known as "episodes." As a rule the Rondo is of a lively character.

RONDO-SONATA FORM: In this form the second subject appears twice, and the development portion often introduces or is replaced by a third subject. The whole ends with a coda of considerable importance, as in Beethoven's Sonata, Op. 2, No. 2.

RECITATIVO: Musical declamation, sung in a speaking style with considerable freedom as to the tempo.

ROUND, ROTA: A composition in which several voices start the same melody at certain distances from each other, the whole making correct harmony.

SALTARELLO: An old Roman or Italian dance, usually in lively 12/8 time. The name is derived from the Latin *saltare*, "to jump."

SARABANDE: An old Spanish dance of rather stately character. It is in 3/4 time and usually there is a strong accent in the second beat.

SCENA: A dramatic vocal solo.

SCHERZO: A work of a light playful character in the form of a minuet. It was first introduced by Beethoven, and it replaced the minuet in his sonatas and symphonies. It was originally always in 3/4 time, but modern composers not infrequently write in common time, being satisfied if the work is possessed of the right character.

SONATA: A work of several movements of a contrapuntal character, one of which should be in sonata first-movement form, the usual movements being an Allegro (sometimes preceded by an introduction), an Adagio (sometimes consisting of an Air with Variations), a

Minuet (or Scherzo) with trio, and finally a Rondo (or Allegro).

SONATA FIRST MOVEMENT FORM: This is one of the most important forms in music, and though it is subject to variation, as are all forms not strictly intended for dancing, or some such purpose, the "standard" form for the first movement of a sonata is as follows:

Part 1. First subject in tonic key; episode or "bridge" leading to second subject in dominant; a key change at the double bar in the key of the dominant, thus at the double bar to the beginning of the repeat. The whole of Part 1 is known as the *exposition*, or *enunciation*.

Part 2. The *Development*, or Free Fantasia section, consisting of a working out of any passage or passages taken from the first section. There is considerable modulation, etc., in this section.

Part 3. *Recapitulation* or repetition of Part 1, in which the second subject appears in the tonic instead of the dominant. There is usually an elaborate coda.

N. B.—If the first subject is minor, then the second subject will appear in the key of the tonic. If the first subject is major, the second subject will appear either in the major mode (the same as the first subject) or in the tonic major.

SONATA DI CAMERA: An old form of sonata from which the modern sonata is developed. The term means "sonata for the drawing-room" or small concert-room.

SONATA DI CHIESA: A "sonata for the church." The term is now practically obsolete, though it might conceivably be employed for an organ sonata.

SUITE DE PIÈCES: The precursor of the sonata. A collection of dance tunes, arranged to follow each other with due regard to contrast in style. A prelude and fugue were sometimes included. A modern suite is more free and fanciful, and generally consists of material too slight to make a sonata or symphony.

SONG-FORM: The form in which the majority of drawing-room pieces are written. It consists usually of a first theme, then a second, contrasted in style and inspiration, that flows from it in a day's teaching up that source. All that glory of life we once believed in so thoroughly was true. We have not found out, in growing older, that it was not true. We have ourselves failed, somewhere, to be true.

We need all that enthusiasm of the former days as much for the young we are teaching as for ourselves, and certainly when life becomes monotonous do we need it chiefly, indeed. We talk a great deal these days about the pedagogy of music. Not until we have been inspired by the best we have had in all the years past, and not by the worst that is in us just this moment, are we worthy to talk about the science of teaching.

Let us live, as teachers, in the best we have had all along the way, and not in the irritation that we feel in this morning.

Every sane person believes in having a good complexion. Well, if you want to lay the natural foundation for one, do not believe in monotony; do not try to kill time; do not forget that all the good you have done is still stored up within you. Then is a fortune in it, and too many of us are leaving it forever behind us.

If it could be done for one day that every pupil left his teacher feeling that he had been inspired to better things in his work, it would be a day of thanksgiving in countless hearts. We have it in our power to lay it up; let us do it rather than, by mistaking our own ill feelings, cast our gloom over the reasonable expectations of some one else.

There is a great many musical clubs in America. They are devoted collectively to many worthy pursuits. It would be a fine thing if, here and there, there could be one founded exclusively to specialize the possible joy and optimism of the music teacher's life. But if we cannot find a club for this purpose let us work it out, each of us individually, as a club of one.

POOR RICHARD'S EXCURSION IN MUSIC. Fame helps them that help themselves.

Do thou love music? Then do not squander notes. For notes are the stuff music is made of.

Flourish the practical side of your music while sluggards sleep.

Never leave that exercise till to-morrow which you can do to-day.

Experience keeps a dear conservatory, but fools will learn in no other.

A LIFE OF SACRIFICE. It has been the privilege of the writer to discuss the character and life of Liszt with at least a score of the famous pianist's pupils and friends. All of these men and women have been tremendously impressed with the nobility, generosity and lofty idealism of Liszt as they knew him. Liszt's greatest ambition was to be remembered as a master composer. This he cherished until he foresaw the greatness of Richard Wagner.

Wagner's great spirit of self-sacrifice and opportunities for the younger man and devoted his energies toward promoting the interests of Wagner. His attitude toward Wagner in his last days was even obsequious. A genuine spirit of self-sacrifice is a rare heaven-imparted God whom it was a privilege to serve.

THE RESERVOIR.

THE RESERVOIR.

BY THOMAS TAPPER.

No teacher of music who ever lived has not had ambition, great expectations, merited praise for his accomplishments, visions of greater and more worthy performances yet to come. We all remember how strength and encouraging these occasions were—what the next task was, and with anything but the least strength and encouragement there was in them, that we should get older and as ambition cools, as unforgotten it does with many of us, the danger arises that we shall forget the rare hours when we were living in the hope of measuring our strength with anything but the world might ask of him; let us not, when we become, ambition of habit; later on of habits that produce personal comforts for us. Now and again, at first, then oftener, we find the day and the day's work monotonous.

When that happens to us, are we fit teachers for young people who are living in that great promise of life that we have left behind? We are not; decidedly we are not. Now, if ever, must those fires burn brightly in order to light safely the path of younger feet than our own that they may keep out of the hours of monotony.

"But," someone objects, "it's natural that we get that way. It is not natural to get that way. If it were, nature would have tired long ago of the beauties of spring. But she does not tire. Every one, as it comes, has in her the seeds of glory. Nature shows us in all she does that it is not natural to lower standards, to forget old ideals. She keeps up to hers, and keeps jogging us to do the same."

POSITIVE HOPES AND AMBITIONS. Now every positive hope, every ambition, every satisfaction we have ever felt is still within us. Let us get them together in a great reservoir, and let all inspiration that flows from it in a day's teaching up that source. All that glory of life we once believed in so thoroughly was true. We have not found out, in growing older, that it was not true. We have ourselves failed, somewhere, to be true.

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Musical Thought and Action in the Old World.

By ARTHUR ELSON

INTERESTING FOLK-MUSIC OF SERBIA.

In the *Monthly Music Record*, D. C. Parker writes on the music of Serbia. He finds an uncorrupted freshness in it, and considers the people in the light of the Tolstoyan state of life, or happy pastoral existence. The Servians he finds light-hearted, and not so serious as the Bulgarians, who seem more like the North Germans in comparison with the gay Viennese. The music of Serbia flourishes chiefly among the agricultural peasants.

In former times, the Gossari were the bards who chronicled the deeds of heroes, such as Prince Marko, or of many exploits. There are songs of the various tribes, the Servians have many instruments, for the voice. The Servians have many instruments, for the voice. The Servians have many instruments, for the voice.

The Servian music is mostly vocal. The church dance in the woods by moonlight. The Servian music is mostly vocal. The church dance in the woods by moonlight.

As usual among nations close to nature, song and dance go together. The Servians have many instruments, for the voice. The Servians have many instruments, for the voice.

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MUSIC IN PHARAOH LAND.

In the same number, Frederick Kitchener writes of the Egyptian folk-music. A year's residence in Cairo showed him that the rank and file of the natives, even including many educated men, cared nothing for the European music, and did not appreciate the principle of harmonic music, and did not appreciate the principle of harmonic music, and did not appreciate the principle of harmonic music.

The Arab-Egyptian music, as sung by the Fellahs, is for the most part a quiet and plaintive melody, or peasant's cry. The country people sing constantly, and their affair. The country people sing constantly, and their affair.

Among the native instruments is the Salamihi; this is apparently some sort of oboe, for the writer states

that it is considered the ancestor of all reed instruments, and the oldest of all instruments in use. There are, however, the Kamanga, which is a small violin. A large variety of kamanga, which is a small violin. A large variety of kamanga, which is a small violin.

With a description of a new symphony by Wassenko, given at Antwerp, comes an account of his series of vocal concerts, the first one being devoted to music of the Clavecin period and style. Such a series of vocal concerts, the first one being devoted to music of the Clavecin period and style.

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Bernhard Paumgartner's *Prelude to a Knightly Play* was admitted for its originality and brightness. Step-ahn Krohl's Prologue to Hauptmann's *Hanneke* is a very dramatic, while August Reuss's *Der Tor und der* still another successful Prologue, on a Child's Song pleased Tod. Dohnanyi's *Verdiana* on a Child's Song pleased Tod. Dohnanyi's *Verdiana* on a Child's Song pleased Tod.

Most important among vocal works is Hülser's new oratorio, given at Basel. Hülser seems to have a real oratorio, given at Basel. Hülser seems to have a real oratorio, given at Basel.

The influx of ragtime into England has made one a place writer quote Hadow's remark that "England is a place where bad American tunes really do pass away."

In Germany, Fritz Thiel's symphonic poem, *King Lear* was well received at Krenau. A Scharrer evening at Bad Wildungen included a *Festmarsch*, evening at Bad Wildungen included a *Festmarsch*, evening at Bad Wildungen included a *Festmarsch*.

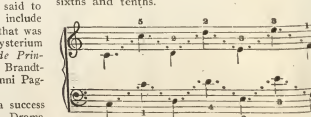
Carl Herschel, of Halle, claims to have discovered a way to make violin tones equal to the "Strad," without any artificial process in the manufacturing. This would sound like another get-rich-quick scheme, but the instruments have been really admired, and highly praised, by Willy Hess and other experts.

HOW TO DEVELOP CONCENTRATION.

By E. A. GUST.

The open door to all musical success is concentration. There is nothing that cannot be accomplished if the end is kept in sight and striven for systematically—not automatically. The memorizing that is demanded of all public performers nowadays can only be gained through steady concentration. Technical mastery of the keyboard can only be pursued by the same course. And lastly, a true conception of the poetic content—if there is any—of the music studied can only be obtained by shutting out for oneself all worldly thoughts and concentrating upon the work in hand.

It therefore becomes very necessary to find some means of training the wobbly human mind to steady itself. The following exercise is a good one. It is a "We can teach you in a day" system of concentration, but it has proved helpful towards developing concentration which has been defined as doubly distilled extract of attention. Play the scale of C both hands together, ascending one octave and back to D, from D one octave up and back to E, from E one octave up and back to F, etc., continuing in this way until the next octave is reached, then down one octave back to C. The fingering remains unchanged throughout, right hand thumb always on C and F, left hand thumb always on C and G. All the scales may be taken up in this manner and also scales in sixths and tenths.



MOZARTS PERIOD.

Or all the famed rulers of Austria, none stands out more prominently than Maria Theresia. Despite wars fought at a fabulous cost of blood and gold, that remarkable woman was enabled to develop education, arts, sciences, commerce, and trade in a manner which made her one of the idols of Europe. She was wholly in spirit with the times, and it is not astonishing that those who were working for high musical ideals found much encouragement during the reign of Austria's great empress. Mozart, unfortunately benefited little from governmental assistance coming directly from the crown, but he was blessed in coming to the world in a country and at a time when musical interest was being manifested in an extraordinary manner.

MOZARTS ANCESTORS.

John George Leopold Mozart, the father of Wolfgang Amadeus Mozart, was descended from a family of book binders, masons, builders and artisans. In other branches of work. Although originally intended for the law, he became a musician. At the house of the Prince Bishop of Salzburg that became one of the musicians of the chapel. While in this position he married the daughter of a hospital attendant, one Anna Maria Pertini (or Bertli). This daughter became Mozart's mother. The family lived in a small town which lived to become among the most notable homes in musical history. Leopold Mozart was an ardent collector of books, and he had not even for his talented children, would have been a simple, devoted pianist, but his wife could not play, and his best known work was his violin school.

MOZARTS BIRTH.

Wolfgang Amadeus Mozart (christened Joannes Chrysostomus Wolfgangus Theophilus Mozart) was born at Salzburg on the 27th of January, 1756. At the age of three he found his way to the piano keyboard, not to manufacture discords, but to discover a world of delight in making chords. His father saw that the child had a phenomenal gift. Consequently he took it upon himself to direct the youngster's explorations at the keyboard. At the age of five he actually composed a set of minuets, although his father acted as his amanuensis. All his boyhood games, his every movement in play were accompanied by music of his own devising to suit the occasion. He could not tolerate the tones of a trumpet, and upon one occasion fainted when his father, in endeavoring to overcome what he thought a childish prejudice, blew a blast in the same room with the child. It is hard to believe now when the little fellow had had no instruction whatever in violin playing he insisted in taking part in the performance of a trio performed in his home and amazed all by playing the notes in perfect intonation. One very helpful circumstance in the childhood of Mozart was the association with his talented sister, Maria Anna (born July 30th, 1751). Indeed, it was said that the talent of the sister affected the entire career of Mozart in a very exceptional manner.

TWO JUVENILE VIRTUOSOS.

When Mozart was six years of age his father determined to make tours with the little composer, and he gifted Salzburg from 1762 to 1765 Leopold and his wonder children, Maria Anna (born July 30th, 1751). Indeed, it was said that the talent of the sister affected the entire career of Mozart in a very exceptional manner.

The first trip was to Vienna, via Munich and Linz. Can we frame in words this delightful picturesque scene? Mozart and his sister were well received in Linz, and with their two beautiful children making preparations for the journey. But was to lead to important happenings. The quartet left Linz under the shadow of the clouds. After looking down on beautiful Salzburg, the romantic Linz, the towering castle, and then Vienna.

The Etude Master Study Page

1756—The Real Mozart—1791

"I have God always before my eyes. I acknowledge His goodness, for His mercies are manifold, and I know His love, His pity and His mercy towards His creatures. Whatever is according to His will is also according to mine; therefore I cannot fail to be happy and contented."

MOZART AT PARIS.

The next trip took place in the following year when they reached Paris via Munich, Augsburg, Schwetzingen, Mayence, Frankfurt, Coblenz, Aix-la-Chapelle and Brussels. The trip, now accomplished in a day, took five months, occasional concerts being given on the way. At the brilliant court of Versailles, then at the height of a long series of gorgeous functions, the Mozarts were fêted in a most unusual manner. After a stay of five months the children were taken to London, where the "prodigies of nature," as the father exploited them, made a fortune. While in London the father was taken sick and being unable to perform, the nine-year-old boy set out to write his first symphony. Later the children gave a most successful concert in London, at which Mozart and his sister played a four-handed piece upon the harpsichord, then a newly invented instrument. Thereafter the father gave private exhibitions of the children charging two shillings and sixpence for an opportunity to examine them and test their musical prowess. This plan proved a losing venture, and in 1785 they started for the court of Holland.

THE JOURNEY HOME.

At the Hague the Prince of Orange welcomed the children, who by this time were tired, worn out, and musical freaks. Naturally they fell prey to illnesses which might have cost the world two very unusual musicians. After protracted sicknesses they were again brought before the public in Holland, and later in Paris, as well as parts of Switzerland. Finally, in 1786, they arrived home after an absence of some three years.

IN VIENNA. In 1786 they returned to Vienna, where the boy was considered to compare an opera. The customary industry surrounding the production of such works came to a halt, and the boy's performance of this work (*La finta Semplice*), he did, however, produce his opera *Le Nozze di Figaro* and *Don Giovanni*, a few friends, a Mass, a Trumpet Concerto, and an *Andante* were his, however, given very successfully in public at a performance attended by the court and the highest in person.

Returning to Vienna Mozart found to his delight that the archbishop had been convinced of his ability and had arranged for a performance of his selected opera at the Hofburgtheater to the Archbishop without salary. It would be noted that the Archbishop of the period, the Emperor, and in some parts of Germany had temporarily left as governors as well as their ecclesiastical power. The position of Archbishop was one of great importance, and Mozart's appointment was not to be sneered at.

At Salzburg the doubting Archbishop did his best to prove that "a prophet is not without honor, save in his own country." He mistrusted Mozart's genius and in order to test it had him write a cantata under strictest scrutiny of trained musicians. In 1787 the father took his children to Vienna to be featured in the festivities attending a court wedding. There they both contracted the smallpox, and Wolfgang was blind for some nine days as a result of this ill-fated expedition.

THE ITALIAN JOURNEY.

In 1789 Mozart and his father set out for Italy. Most of the principal cities of Italy were visited, and to put it in the words of the father his success may be stated "the same here as everywhere." The whole trip was a march of triumph for Mozart. At all points he met incredulous musicians who insisted upon testing him as to the genuineness of his father's children to Vienna to be featured in the festivities attending a court wedding. There they both contracted the smallpox, and Wolfgang was blind for some nine days as a result of this ill-fated expedition.

THE FAMOUS INCIDENT OF THE ALLEGRI MISERERE.

The *Miserere* of Allegri is a musical setting of part of the service known as *Te Deum*, sung at St. Peter's Rome, only on three days of the year (Wednesday, Thursday and Friday of Holy Week). The office is one of the most impressive in the service of the church. Late in the afternoon six great candles are lighted on the high altar and fifteen others flame from a triangular candelstick placed in front of the altar. As the ceremonial proceeds the candles are extinguished one by one at the end of different parts of the service. Finally the one remaining lighted candle is taken from the top of the candelstick and carried behind the altar so that its light is hidden, although it illuminates the figure of the Pope who is in sacerdotal vestment as he kneels at his *Genuflectum* at the high altar. In the darkness of the chapel a single soprano voice is heard singing "*Christus jactus est pro nobis obediens usque ad mortem*." As the tones of this solitary singer die away a solemn silence ensues, during which the *Patroster* is said in secret. Then follows the sombre music of the *Miserere mei Deus*. It is impossible to describe the effect this imposing ritualistic service invariably has upon all hearers. Naturally the setting of Allegri became one of the most famous of all compositions, particularly since it was believed that up to the year 1770 only three authorized versions of the *Miserere* had ever been made. When Mozart reproduced the work in memory after once hearing so that the leading soprano of the Pope's choir declared it to be perfect, the news of this feat spread all over Europe.

DISTINCTIONS IN ITALY.


The days of the Mozarts in Italy must have been very happy indeed. In Naples the superstitious people could not believe that he gained his power through maternal means and, therefore, starting under the shadow of the clouds, after looking down on beautiful Salzburg, the romantic Linz, the towering castle, and then Vienna.



without 

ER.
composer of
and inter-
36, and is
vigor and

EVANS.
mian style,
this type
and ac



A black and white portrait of a man, Carl Moter, wearing a suit and a bow tie. The portrait is framed by a decorative border.

CARL MOTER.

Mr. Moter is among the many fine ex-
foreign born musicians who have come to
made this country their home, and worked
for its musical upbuilding. He was born in

r the vince of Hessen, Germany, in 1864. He e

ROCKE, who has led a number of groups of students to listen to and perform the music of composers from the 17th century to the present, is an original and enthusiastic teacher. He is exceedingly well-versed in the history of music and animation.

100

HUMOR IN THE TEACHING HO-

BY VIRGINIA M. MADSEN.

Musical teaching is for the most part a serious business, but it has its mirth-provoking incidents. Unusually to the quins of the profession, I am saying the unexpected thing. Myra, aged 11, entered the studio one day just as Paul was finishing his lesson. She at once became an interested listener. Paul struggled with the mysteries of the triad. "First comes G," urged the teacher, "then what comes after G?"

"Gee-whiz!" broke in Myra before Paul could answer. She, too, has the faculty of being a "Gee-whiz." "Now shall I go back," she said one day, "to final discord?"

"The final discord?"

"Yes—the D. C. al fine." Unexpectedness, however, is never so un- when something given in good faith as comes back in a new guise. "Poco più," explained the teacher, "means a little more still excited."

Laboriously Ethel read through the page. Large percentage of wrong notes and a very small number of right ones. The teacher wasasperated, but she decided that she would make sure that Ethel knew what the new

...the human voice is really the fountain of music: and whatever development of it

"Now," she said. "tell me what poco means."

THE ETUDE

Presto

f 35

p 40

cresc. *ff* 45

Presto

f 50

pp 55

Tempo I.

pp 60

f 65

pp 70

f 75

pp 80

f 85

pp 90

f 95

pp 100

Allegretto M.M. $\text{♩} = 108$

f 105

pp 110

f 115

pp 120

f 125

pp 130

f 135

pp 140

f 145

pp 150

f 155

pp 160

f 165

pp 170

f 175

pp 180

f 185

pp 190

f 195

pp 200

f 205

pp 210

f 215

pp 220

f 225

pp 230

f 235

pp 240

f 245

pp 250

f 255

pp 260

f 265

pp 270

f 275

pp 280

f 285

pp 290

f 295

pp 300

f 305

pp 310

f 315

pp 320

f 325

pp 330

f 335

pp 340

f 345

pp 350

f 355

pp 360

f 365

pp 370

f 375

pp 380

f 385

pp 390

f 395

pp 400

f 405

pp 410

f 415

pp 420

f 425

pp 430

f 435

pp 440

f 445

pp 450

f 455

pp 460

f 465

pp 470

f 475

pp 480

f 485

pp 490

f 495

pp 500

f 505

pp 510

f 515

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f 525

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f 615

pp 620

f 625

pp 630

f 635

pp 640

f 645

pp 650

f 655

pp 660

f 665

pp 670

f 675

pp 680

f 685

pp 690

f 695

pp 700

f 705

pp 710

f 715

pp 720

f 725

pp 730

f 735

pp 740

f 745

pp 750

f 755

pp 760

f 765

pp 770

f 775

pp 780

f 785

pp 790

f 795

pp 800

f 805

pp 810

f 815

pp 820

f 825

pp 830

f 835

pp 840

f 845

pp 850

f 855

pp 860

f 865

pp 870

f 875

pp 880

f 885

pp 890

f 895

pp 900

f 905

pp 910

f 915

pp 920

f 925

pp 930

f 935

pp 940

f 945

pp 950

f 955

pp 960

f 965

pp 970

f 975

pp 980

f 985

pp 990

f 995

pp 1000

f 1005

pp 1010

f 1015

pp 1020

f 1025

pp 1030

f 1035

pp 1040

f 1045

pp 1050

f 1055

pp 1060

f 1065

pp 1070

f 1075

pp 1080

f 1085

pp 1090

f 1095

pp 1100

f 1105

pp 1110

f 1115

pp 1120

f 1125

pp 1130

f 1135

pp 1140

f 1145

pp 1150

f 1155

pp 1160

f 1165

pp 1170

f 1175

pp 1180

f 1185

pp 1190

f 1195

pp 1200

f 1205

pp 1210

f 1215

pp 1220

f 1225

pp 1230

f 1235

pp 1240

f 1245

pp 1250

f 1255

pp 1260

f 1265

pp 1270

f 1275

pp 1280

f 1285

pp 1290

f 1295

pp 1300

f 1305

pp 1310

f 1315

pp 1320

f 1325

pp 1330

f 1335

pp 1340

f 1345

pp 1350

f 1355

pp 1360

f 1365

pp 1370

f 1375

pp 1380

f 1385

pp 1390

f 1395

pp 1400

f 1405

pp 1410

f 1415

pp 1420

f 1425

pp 1430

f 1435

pp 1440

f 1445

pp 1450

f 1455

pp 1460

f 1465

pp 1470

f 1475

pp 1480

f 1485

pp 1490

f 1495

pp 1500

f 1505

pp 1510

f 1515

pp 1520

f 1525

pp 1530

f 1535

pp 1540

f 1545

pp 1550

f 1555

pp 1560

f 1565

pp 1570

f 1575

pp 1580

f 1585

pp 1590

f 1595

pp 1600

f 1605

pp 1610

f 1615

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f 1635

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f 1645

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f 1665

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f 1705

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pp 1770

f 1775

pp 1780

f 1785

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f 1795

pp 1800

f 1805

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f 1825

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f 1835

pp 1840

f 1845

pp 1850

f 1855

pp 1860

f 1865

pp 1870

f 1875

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f 1885

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f 1895

pp 1900

f 1905

pp 1910

f 1915

pp 1920

f 1925

pp 1930

f 1935

pp 1940

f 1945

pp 1950

f 1955

pp 1960

f 1965

pp 1970

f 1975

pp 1980

f 1985

pp 1990

f 1995

pp 2000

f 2005

pp 2010

f 2015

pp 2020

f 2025

pp 2030

f 2035

pp 2040

f 2045

pp 2050

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pp 2060

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pp 2100

f 2105

pp 2110

f 2115

pp 2120

f 2125

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pp 2140

f 2145

pp 2150

f 2155

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f 2165

pp 2170

f 2175

pp 2180

f 2185

pp 2190

f 2195

pp 2200

f 2205

pp 2210

f 2215

pp 2220

f 2225

pp 2230

f 2235

pp 2240

f 2245

pp 2250

f 2255

pp 2260

f 2265

pp 2270

f 2275

pp 2280

f 2285

pp 2290

f 2295

pp 2300

f 2305

pp 2310

f 2315

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f 2325

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pp 2340

f 2345

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f 2355

pp 2360

f 2365

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f 2375

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pp 2390

f 2395

pp 2400

f 2405

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f 2655

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f 2675

pp 2680

f 2685

pp 2690

f 2695

pp 2700

f 2705

pp 2710

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f 2755

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f 2955

pp 2960

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pp 2970

f 2975

pp 2980

f 2985

pp 2990

f 2995

pp 3000

f 3005

pp 3010

f 3015

pp 3020

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f 3605

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f 3615

pp 3620

f 3625

pp 3630

f 3635

pp 3640

f 3645

pp 3650

f 3655

pp 3660

f 3665

pp 3670

f 3675

pp 3680

f 3685

pp 3690

f 3695

pp 3700

f 3705

pp 3710

f 3715

pp 3720

f 3725

pp 3730

f 3735

pp 3740

f 3745

pp 3750

f 3755

pp 3760

f 3765

pp 3770

f 3775

pp 3780

f 3785

pp 3790

f 3795

THE ETUDE

ALLEGRESSE

RONDO

A. SARTORIO

Allegretto M.M. ♩ = 108

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Finale

NIGHT SCENE

JOSEPH PASTERNAK, Op. 11 No. 1

Largo M.M. ♩ = 56

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THE ETUDE

EN BALANCELLE

VALE LENTE

V. DOLMETSCH, Op. 93

Moderato M.M. $\text{♩} = 126$

dolce

cresc.

mf

dim.

poco rit.

a tempo

p

cresc.

f

pp

rall. molto

Fine

TRIO

mf

cresc.

f

p

cantando

* From here go to the beginning, and play to Fine; then, play Trio.

cresc.

f

dim. e rall.

mf

piu f

p

molto rall.

Tempo I.

f

rit.

D.C.

GOOD NIGHT

"NOW I LAY ME DOWN TO SLEEP"
 "GOOD NIGHT, GOOD NIGHT"

ALBERT LOCKE NORRIS, Op. 21

Moderato M.M. $\text{♩} = 72$

mp

mf

rit.

mp a tempo

senza ped.

mp

mf

rit.

mp a tempo

senza ped.

rit.

slowly

molto rit. e dim.

p

THE ETUDE

COSSACK DANCE
KOSACKENTANZ

SECONDO

E. KRONKE

Vivo con spirito M. M. $\text{♩} = 126$

mf marcato il canto

p

THE ETUDE

COSSACK DANCE
KOSACKENTANZ

PRIMO

E. KRONKE

Vivo con spirito M. M. $\text{♩} = 126$

p

p leggiero

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The piece is in G major and 2/4 time. It begins with a piano introduction marked *f*. The main body of the piece features a series of chords in the left hand and a melodic line in the right hand. The score includes dynamic markings such as *f*, *cresc. sempre*, *ff sempre più mosso*, *piuf*, and *fff*. The tempo is marked *Presto* towards the end. The piece concludes with a final chord marked *f*.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The piece is in G major and 2/4 time. It begins with a piano introduction marked *f*. The main body of the piece features a series of chords in the left hand and a melodic line in the right hand. The score includes dynamic markings such as *f*, *cresc. sempre*, *ff*, *piuf*, and *fff*. The tempo is marked *Presto* towards the end. The piece concludes with a final chord marked *f*.

THE ETUDE

SWEET HOPE

MEDITATION

SARAH READ REINHART

Moderato M.M. ♩ = 126

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POLKA MIGNON

FRIEDRICH BAUMFELDER Op.394

Gracioso M.M. ♩ = 108

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TRIO

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DIANA

AIR DE BALLET

GEORGE S. SCHULER

Allegretto grazioso M.M. ♩ = 126

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THE ETUDE

Musical score for "THE ETUDE" in 2/4 time, marked *mf scherz.*. The score consists of 12 staves. The first six staves are for piano, featuring intricate fingerings and dynamic markings such as *f*, *mf*, and *p*. The last six staves are for a Trio section, marked *mf*, and include a *Tr. C.* (Trio C) section at the end.

THE ETUDE
BATTALION DRILL

Intro.

Tempo di Marcia M. M. $\text{♩} = 120$

MARCH

CHAS. LINDSAY

Musical score for "BATTALION DRILL" in 2/4 time, marked *March*. The score includes an *Intro.* section and a *March* section. The *Intro.* section is marked *f* and includes a *Bugle Call*. The *March* section is marked *mf* and includes a *cresc.* (crescendo) section. The score consists of 12 staves. The first six staves are for piano, featuring intricate fingerings and dynamic markings such as *f*, *mf*, and *p*. The last six staves are for a Trio section, marked *f*, and include a *Tr. C.* (Trio C) section at the end.

THE ETUDE

ROMANCE

JEAN SIBELIUS, Op. 24, No. 9

Andantino M. M. ♩ = 63

staccato

ben marcato

pp

ben marcato

mp

dolce

p

piu piano

f

espress.

p

dolce

mp

ben marcato

pp

poco cresc.

staccato

poco f

piu f

cresc. molto

f

cresc. possibile

THE ETUDE

f

dim. poco

cresc.

f

segno

f

meno f

dolce

mp

allargando

pp

Andantino sostenuto M. M. ♩ = 63

p

pp

rit.

pp

a tempo

dim.

poco rall.

ppp

dim. al fine

SILHOUETTE

ANTONIN DVOŘÁK, Op. 8, No. 2

THE ETUDE

MARCIA FANTASTICA

CARL MOTER

Moderato M.M. = 112

pp misterioso
p
cresc.
f
dim.
p
Fine
il canto legato
pp
il basso stacc.
mp
cresc.
p
cresc.
cresc.
ff

THE ETUDE

il canto legato
pp
il basso stacc.
pp
cresc.
f
cresc.
non stacc.
ff con fuoco
f
TRIO
mp
f
ff
p dolce.
f
marc.
mp
dim.
mf cresc.
D.C.

OLD ROMANCE

GEO. NOYES ROCKWELL

Moderato M.M. = 100

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KAMENNOI-OSTROW

REVE-ANGELIQUE

From the Gallery of Twenty-four Portraits

Anton Rubinstein, Op. 10, No. 22

Arr. by Harvey B. Gaul

FOR PIPE ORGAN

M.M. = 112-126

Andante moderato

Copyright 1914 by Theo. Presser Co. * This sign (X) means repeat the preceding measure. * It was thought best to transpose Kamennoi-Ostrow to the key of F as the original key F# was a little awkward.

rit. Lento
String tone

Ch. Flute Harmonique

Ped. 16' uncoupled

Sw.

Ch.

Tempo I.
Full Sw.

cresc. a poco

a poco string.

Gt. Principal or Flute

Gt. Diap. to Sw.

Sw. or Solo

ten. rit. e dim. ten.

Gt.

Sw.

Tempo I. ben marcato il canto

Ch. Flute

Sw. String Tone

Bourdon

2

Sw. Vox Humana

p

Piu mosso
English Open Diap.

Sw. String Tone

Ch. Melodia

Lento

Sw.

ten. Ch. Flute

ten.

Sw. String Tone

Aeoline

THE ETUDE

To O.B.

THOU ART SO DEAR!

Words and Music
by JEAN BOHANNAN

Moderato

mp con espress.

1. There is no hour of wak - ing
2. There is no light in all the

rit.

mp a tempo

rall.

pose, That you come not in dreams to
bright, As that which shines within thine

dear, That is not best with thoughts of thee, Nor might of calm and sweet re - pose,
world, Which sheds its beams from kind - ly skies, At once so ten - der warm and

rall.

cresc.

me; Thine im - age dwells with - in my heart, - So be thou dis - tant far or near, Thy
eyes; That light is love and life to me, Tho' thou be dis - tant far or near, And

cresc. a tempo

1 *p*

lov - ed pres - ence er I feel, Thou art so dear,
er thou dwell - est in my

p

cresc.

f

dim.

2 *dim.*

Allarg.

heart, Thou art so dear! And er thou dwell - est in my heart, Thou art so dear!

dim.

Allarg.

THE ETUDE

LOVE IN SPRING

FELIX BOROWSKI.

Theodore Wratisslaw

Con moto

a tempo

A - pril has whis - per'd to the rose - "O

p

con Pedale

rit.

p a tempo

flow'r, thy heart is deep and red; Till eve - ning, let me lean my head - Till eve - ning, let me lean my

cresc. molto

cresc. molto

f largamente dim.

p rit.

a tempo

pp

head - Be - tween thy petals that un - close, The petals that un - close!"

dim.

p

rit.

a tempo

dim.

pp

f animato

mur - mur'd to my soul's de - light - "Sweet love, thy heart is red and deep, Oh, take me in thine arms to

molto cresc.

animato

con somma passione

rit. sempre

ff

lunga pausa

sleep! - Oh, take me in thine arms to sleep! - Oh, take me, take me in thine arms to sleep,

rall. sempre

ff

lunga pausa

meno mosso

ppp

a tempo

With - in thy bos - om, With - in thy bos - om, all the night!"

pp

ritenuto

ppp a tempo

rit.

ALONE UPON THE ROUSETOPS

Kipling's
"Plain Tales from the Hills"

TOD B. GALLOWAY, Op. 30, No. 7

With expression

p

North laid years, turn and watch the light-nings in the sky,
Far, far be-low the wea-ry cam-els live, The cam-els and the cap-tives in the
The drudge of all my fa-ther's house am I, My bread is sor-row and my drink is

rall. North, Come back to me be-lov-ed or die.
rain, Come back to me be-lov-ed or die.
tears, Come back to me be-lov-ed or die.

p *p a tempo* *rall.* *D.C.*

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Andante sostenuto M.M. = 72

ROMANZA

HOMER TOURJEE

VIOLIN *poco rall.*

PIANO *p* *espress.* *poco accel.* *poco cresc.*

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molto rall. e dim. *allarg.* *rit.* *cresc.* *legata* *rit. poco a* *cresc.* *pizz.* *Tempo I. with mute (ad lib.)* *poco rall.* *rit. molto* *pp* *rit. molto* *sfz*

THE ETUDE

FRAGRANT BLOSSOMS

WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M.M. J. = 72

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THE ETUDE

Keeping a Small Musical Library in Order

By FREDERICK H. MARTENS

THERE was an old Scotch gardener once, who had a number of superstitions regarding his craft. I remember, for instance, that he believed that by gently stroking the leaves of some backward plant, and whispering a few words of encouragement to it, he could induce it to cheer right up and grow splendidly. Of course, it is not implied that the life of a sheet of music may be prolonged by patting it on the title-page, and giving it a few sympathetic words. But surely the old gardener's underlying thought, that of kindly interest in his plants, is something every real musician-lover has for his music. And translated into practice, it means: "Take care of it."

Music costs money. It represents a definite and continuous outlay. And neglect of music is nothing more nor less than throwing money away. While music, especially sheet-music, is so easily damaged or destroyed when left to lie about in haphazard fashion, its life-span may be indefinitely prolonged by proper treatment. And the lesson of "conservation," as applied to music, has found a practical expression in the adaptation of a system of filing to its better care. The many filing systems in use in modern business life, and their application to library work, notably in the Library of Congress in Washington, where they brought order out of chaos, probably suggested applying the idea of filing to keeping and preserving music. Take the case of the old Library of Congress, for instance: While books and music were kept there in piles it took hours to find anything that was wanted. Now the musical contents of the Library are kept in files, "in rank and file," to use a military term—ready for service. The sheet-music in the Congressional Library, numbering 533,126 items, is arranged, with a simple index, in separate trays. Any given composition may be found when wanted at a moment's notice.

The idea is very simple, and can be applied just as readily to a private collection of music, the library of teacher, artist or amateur as to one of national importance. The great point here, as at the Library of Congress, lies in the distinction between *piled* and *filed* —music piled on the piano or on the library floor exposed to dust, careless handling and accident, and music *filed* in the indexed trays of a cabinet, where it may be kept in order, separated according to class and

kind, and protected from all the various evils that threaten either slow or speedy destruction.

THE ADVANTAGES OF SYSTEM.

Aside from the saving of wear and tear in the case of the music itself, there is the saving of time and temper. The musical temperament, of which so much is said, is apt to drop a couple of syllables toward its end, when an emergency calls for a particular piece of music which cannot be located just when it is most needed. The musician emphatically "wants what he wants when he wants it," and as regards getting hold of his music, a modern music-filing cabinet is the nearest and most reliable means to that end. Probably many who read these lines can recall how times without number they have dug or clawed their way through a pile of music on a pianopop or table in search of some particular piece, occasionally tearing another in their haste, only to give up the chase in the end. Of course, to add to one's exasperation, the piece looked for usually turned up a few days later in the very pile that was most frantically searched. I know that this has been my experience in the past, and even if one is not so very temperamental it is apt to lead to anger.

A minor point in selecting a cabinet, one that has nothing to do with the better preservation of the music or greater convenience in getting at it, and yet is important at a time when so much attention is paid to the decorative side of furniture—for a music-cabinet is furniture in a way—is having wood and finish correspond to that of the piano and other articles in the room in which it is to be placed. Yet after all, the main thing, if you wish to keep your music with you in good working order as long as possible, and keep it in the manner most convenient to yourself, is to provide a home for it, some place that is emphatically its own, just as you do for your books. The new-style music-cabinets, which may be seen in most music-shops nowadays, seem to hit the nail on the head as far as construction, design and practical usefulness go, and, in general, their price is not prohibitive.

Treat your music kindly, give it a shelter where it is safe from the many and various dangers of a life in the open of the music-room, and it will repay you by lasting long and always being at hand when wanted—a joy forever.

Difficulties in Repeated Notes

By S. REID SPENCER

WHAT could seem simpler than striking notes in succession? Yet even in legato passages where repeated notes occur difficulties arise which puzzle some students. When the time is very slow there is little trouble in playing them clearly and properly. By means of judicious use of the metronome correct "slow playing" may usually be developed into correct "fast playing." In other words the student must first get the passage right at a slow speed before he can ever hope to get it right at a rapid speed and the difference between slow steps, not a jump from a valley to a mountain top. This applies with especial force in studying repeated notes.

Certain pieces demand the rapid reiteration of notes at a perfectly regular rate. This also implies sharp, clean notes, delivery. They can not fall indiscriminately upon the keyboard like a shower of hail. They must be even and orderly. In

accomplishing this the student will find that during his slow practice it will prove advantageous to play the notes with a sharp, quick, decisive, staccato movement of the fingers or the hand, with maximum motion. As the speed is gradually increased the motions become less pronounced. This is accomplished automatically, but the high quick stroke should not be diminished a particle until the increased speed compels it to be so. The quick staccato in the slow movement trains the fingers to get out of the way so rapidly that they do not stumble over each other when rapid playing is attempted. Indeed, while this species of practice is highly developed the repeated notes come so smoothly and the interval between them is so slight that the effect is that of a continuous stream of sound. Repeated notes, in rapid passages by Chopin, Liszt and other modern composers, offer opportunities for special study which should be very inviting to the industrious student.



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